

REBORN

By

Jesse Seidule

Based (Very Loosely) on THE PURSUIT OF RED X  
by JESSE SEIDULE

2010 Jesse Seidule

ALT TITLES:

REBIRTH

THE PATH WE WALK

Jesse Seidule

225-788-1350

seidule2@yahoo.com

<http://jesseseidule.blogspot.com>

EXT. NEIGHBORHOOD HOME - NIGHT

A large suburban home lies before a well manicured yard and a quiet, clean street. The crickets are feint, but can be heard. Only one bedroom light is on.

INT. CHILD'S BEDROOM - NIGHT

The room walls are dressed in art and decoration fitting for a young girl. Pictures in the room show a close family with the child, SARAH, her father, WALT, and her mother, LEAH, in various pictures. WALT is sitting on the edge of his daughter's bed. He is a fit, tall man, dressed casually. Sarah is in her pajamas sitting a uniquely designed quilt - which is her baby quilt.

WALT

Where is our magic carpet going tonight?

SARAH

Umm... Let's go to my school!

WALT

You're on the magic carpet, honey, you can go anywhere.

SARAH

I want to go to Paris!

WALT

Let's go!

WALT engages his daughter's imagination and creates sound effects of a whooshing magic carpet. He moves the quilt from side to side, moving her along with it. She giggles and laughs. He gets behind her and begins to point at the imaginary skyline of Paris.

WALT

We're in Paris, the city of lights!

SARAH laughs.

WALT

Look out! The Eiffel Tower!

WALT makes another whoosh sound to pretend they dodged it. SARAH is captivated by this entire imaginary situation.

(CONTINUED)

WALT

Look down there, it's the Louvre.  
Do you know what that is?

SARAH

What is it?

WALT

It's a biiig museum, filled with  
art - like the Mona Lisa!

SARAH

We should go see it!

WALT

We will, dear, but now, we need to  
make a landing to sleep.

Sarah bends her knees as she slide backwards, then under the covers. WALT moves the quilt to hang on the back of the bed.

SARAH

I like Paris, but my favorite is  
still Cairo.

WALT

Maybe we'll revisit that one  
tomorrow.

SARAH

Good night, daddy.

WALT

Good night, sweetheart.

WALT bends down to give a kiss to his daughter's forehead. He tucks her in to her chin and smiles. He walks to the door. As he reaches for the light, he looks back to see SARAH with her eyes closed and a subtle smile on her face. He turns off the light, walks into the hall, and closes the door.

INT. MASTER BEDROOM

WALT enters the bedroom. It is a large bedroom with white walls and beige carpet. Near the hall door, across from the bed, is a dresser with a mirror. On the edge near the door, is a wallet, a badge, a cellphone, and a gun. To the far wall, 3 windows are covered by white curtains, and a door to the outside next to that. His wife, LEAH, is sitting on the bed reading a home design magazine.

(CONTINUED)

LEAH  
Is she all tucked in?

WALT  
Yeah.

LEAH  
Where'd you two go tonight?

WALT sits on the bed and prepares for sleep.

WALT  
Paris. We had a good time, but she  
still like's Cairo.

LEAH smiles. She puts down her magazine and prepares to sleep.

WALT  
We should go there for real.

LEAH  
We just had a vacation a few months  
ago. How could we afford it?

WALT  
I've been saving my pennies. Come  
on, what do you say?

LEAH  
If you think you can take off of  
work, then... yes.

WALT  
Of course I can.

WALT and LEAH lean to each other and kiss.

EXT. NEIGHBORHOOD HOME - NIGHT

Same home from before, but all lights are now off.

INT. DINING ROOM/LIVING ROOM - NIGHT

In the living room, the light from the street shines dimly. We see a close up of a digital clock, and we hear the humming of the refrigerator. They both shut off in sync as the power cuts off. A group of shadows cross over the lights shining in from outside.

INT. CHILD'S BEDROOM - NIGHT

SARAH is sleeping peacefully. Shadows cross her face.

INT. MASTER BEDROOM - NIGHT

WALT and LEAH are sleeping. A ground of shadows cross the white curtains as they gently move from the draft from the AC. The shadows slow as they near the curtain near the door. Whispers are heard. Suddenly, intruders break in the door with a huge kick. Four men flood with guns. WALT and LEAH awaken suddenly. LEAH screams in shock. WALT jumps out of bed and goes for his gun. One intruder, TOMMY LORENZO, throws down his gun to run and dive to intercept him. They hit the dresser as TOMMY tackles WALT to the ground. The whole dresser buckles as the mirror falls to the ground. WALT'S badge and gun also fall to the floor. TOMMY punches him multiple times, and INTRUDER #2 joins in kicking him. INTRUDER #3 grabs the wife and begin taping her up with duct tape in the bed. INTRUDER #3 turns to the last guy in, SEAN.

INTRUDER #3

Hey new guy, get over here and hold  
this bitch down.

SEAN goes over to LEAH and holds her down.

WALT continues to be beaten. He suddenly blacks out from one big punch.

INT. MASTER BEDROOM - NIGHT

WALT comes to looking at the ceiling. For a moment, we believes he was just having a dream. Then, the flashlights and whispers are heard. He tries to move, but finds his legs and hands are bound with duct tape. TOMMY and INTRUDER #3 stand in front of the bed, while INTRUDER #2 stands by the broken door, staring at WALT.

INTRUDER #3

(to TOMMY)

I told you this ain't the guy - I  
saw the guy we're after, and this  
ain't him.

SEAN stands near the hall door and looks around the room, not moving a step. He is obviously nervous.

INTRUDER #2

He's awake.

Tommy kneels down to talk to WALT.

(CONTINUED)

TOMMY  
(to WALT)  
Hey asshole, what's your name?

WALT  
I got money, just take it and get  
out of here.

INTRUDER #2  
Where's the money?

WALT  
Under the nightstand.

INTRUDER #2 leaves his post at the door and hops over WALT  
to get to the money.

TOMMY  
I'm not here, for your fucking  
money.

INTRUDER #2 steps over WALT and goes to the nightstand.  
Underneath the nightstand is a metal box. On the other side  
of the room, SEAN finds the badge and gun on the floor.

SEAN  
Hey, he's a cop too.

SEAN looks closely at his badge. Then looks at his wallet to  
see his name.

SEAN  
His name's 'Walt Rhodes'.

TOMMY  
One of your friends you work with  
sent us here, Walt. This is where  
drops are made. He screwed me over  
on a deal, you know anything about  
that?

TOMMY reaches into his pocket and pulls out a baggie of what  
appears to be cocaine.

TOMMY  
You know what this is?

WALT looks at the bag, and the answer is obvious.

TOMMY  
It ain't fuckin' coke, I'll tell  
you that much - and I got a trunk  
full of this shit. Funny how a  
(MORE)

(CONTINUED)

TOMMY (cont'd)  
little trust can fuck up  
everything.

WALT  
I don't know what you're talking  
about. No one I know deals with  
that. Just leave.

INTRUDER #2  
Hey, he's got a shit load money in  
this box.

The bedroom door creaks open. The intruders all become alert. TOMMY casually looks at the door, INTRUDER #3 points a gun at the door, and INTRUDER #2 has a hand on the money in the box while he looks at the door. SEAN is frozen still. SARAH peeks in with a sleepy face.

SARAH  
Daddy?

TOMMY  
(To Sean)  
Grab her.

SEAN drops the badge and wallet, then grabs SARAH by the arms and pulls her into the bedroom. He closes the door with his other hand while SARAH begins to scream.

WALT  
Don't fucking touch her!

TOMMY  
Shut that fucking kid up.

SEAN politely tries to make SARAH hush. He gets down on her level.

SEAN  
(to SARAH)  
It's okay, just be quiet and  
it'll be okay.

INTRUDER #3 grabs SARAH from SEAN.

INTRUDER #3  
(To Sarah)  
Shut your mouth!

Intruder #3 begins to tape her mouth shut with the duct tape. He tosses her onto the bed with her mother.

(CONTINUED)

TOMMY

Walt, I'm Tommy Lorenzo. You're a cop, so I know you know who I am. Judging from that money, you deal with people like me all the time. Ain't no way you pay taxes on that.

WALT helplessly listens as he looks at his family on the bed.

TOMMY

I need you to tell me who else you work with that treats their job the same way you do. I'm looking for another dirty cop like yourself.

LEAH's face grows with concern when he mentions dirty cop. WALT looks at her, then at Tommy.

WALT

I don't know anyone who has anything to do with you. Yeah, I know some guys, but we deal with petty stuff. Nothing like what you're looking for.

TOMMY gets off the floor, pulls out a gun and shoots it three times at the wall behind LEAH and SARAH. Walks to the side of the bed and grabs LEAH by the back of the neck as he puts the hot gun barrel against her upper cheek, just above the tape. A faint sizzle is heard underneath her muffled scream as her skin burns from the contact.

TOMMY

Don't you fucking hold out on me, Walt!

WALT, helpless, strains to break free from the tape, but can not.

WALT

Just take the money, I can't help you!

TOMMY

Then I can't help you.

Tommy puts the gun to LEAH's head and fires. Blood sprays from the side of her head onto the wall and onto SARAH. WALT screams as he witnesses his life changed. TOMMY points the gun at SARAH.

(CONTINUED)



TOMMY

Last chance to tell me what I want  
to hear!

SEAN looks on in shock. His face is frozen in terror. Lights from outside begin to shine on his face as he looks from WALT, to the outside. The flashlight shines from over the back fence. TOMMY looks back at the light's source.

EXT. BACK YARD - NIGHT.

NEIGHBOR

WALT, what's going on over there.

The neighbor can see evidence of a break-in, as well as Sean standing there stunned.

NEIGHBOR

I called the cops, they'll be here  
soon!

INT. MASTER BEDROOM - NIGHT

TOMMY

You heard him, Walt. We gotta go,  
so last chance.

WALT doesn't know what to say. TOMMY spots WALT's hesitation.

TOMMY

Wrong place, wrong time. Sorry  
Walt.

TOMMY shoots SARAH in the chest, then aims at WALT's head and shoots him. As the gun fires, WALT wakes up.

INT. HOSPITAL ROOM - DAY

WALT sees the ceiling, as he did before, and everytime he wakes up. He looks around and sees the hospital room. A man is sitting bed side reading a magazine, and a cop standing by the door.

JOEY

Welcome back, Walt.

WALT looks around at the people, then the room. He has a white gauze bandage on his head. WALT feels his head. JOEY hands him a beanie to cover it up.

(CONTINUED)

WALT  
What's going on here?

JOEY  
Your boss put a 24 hour shift in  
here to watch his son-in-law. They  
won't even leave me alone in here  
with you.

JOEY looks up at the officer as he says this. The officer,  
looking bored, continues his watch.

WALT  
Okay, so who are you?

JOEY looks at WALT, mouth slightly open, smiling.

JOEY  
You kiddin' me? ...You don't know  
me - Are you serious?

WALT keeps his stare on JOEY. JOEY turns to the cop.

JOEY  
(signals to the cop)  
Hey, buddy. I think it's time to  
flag down the doc.

The cop sticks his head out to wave down a doctor, looks  
back, then steps out. JOEY turns back to WALT.

JOEY  
What's the last thing you remember?

WALT looks down, then looks confused.

WALT  
I don't remember anything, nothin's  
clear.

JOEY  
You remember your name?

WALT  
Yeah, Walt. But I don't remember  
where I was, before right now.

The policeman returns down the hallway with a doctor.

JOEY  
Hold tight, Walt. We'll figure this  
out.

Joey exits to the hallway.

INT. HOSPITAL HALLWAY - DAY

JOEY is in the hallway, waiting. The doctor comes from inside the room and comes back to the hallway.

JOEY  
So what's going on?

DOCTOR  
Physically, he's healing fine. But mentally, he's shown signs of short term memory loss. I'm confident he'll recover, but he will need help. He needs to see evidence of things from his past.

JOEY  
He saw me, and he doesn't recognize me.

DOCTOR  
Maybe not immediately. Try to use association - like a picture, or an item of significant value. Anything used on a regular basis.

INT. HOSPITAL ROOM - DAY

JOEY comes back into the room. WALT is looking at him, waiting for answers.

JOEY  
WALT, my name is JOEY. We've been partners for some time now. You're a police officer. Do you remember me?

JOEY reaches into his pocket and puts WALT's badge on his lap. The badge has a slight bloodstain on the edge.

WALT  
Why am I here, Joey?

JOEY looks back at the officer in the room. The officer looks at JOEY awaiting the answer.

JOEY  
There was a home invasion, WALT.

Shreds of memories cut in and out as JOEY tells him more.

(CONTINUED)

JOEY

They broke in through the back door connecting to your room. There were apparently four of them - one of them being Tommy Lorenzo. He was killed earlier this week in a standoff.

The shred of memories are cutting in more and more as Joey goes on.

JOEY

Are you ready to hear this?

WALT

Yeah, say it.

JOEY

Well, they apparently tied you and your family up in your bedroom.

WALT

(distracted/whispering)  
My family...

JOEY

After that, your neighbor called the police. When we got there...

The shreds of memories relive the moments JOEY left out.

WALT

Where's my family?

JOEY

Walt, I...

WALT

(shouting)  
Where's my family?

WALT begins to get irate. The IVs holder falls over as JOEY taps on the emergency button.

WALT

(shouting)  
What did they do to my family?

A nurse and the doctor rush in. The police guard looks on, unaware of what to do. JOEY and the doctor hold WALT down as the nurse injects him with a sedative. The excitement is loud, then is suddenly replaced with silence and the beeps of the machine.

## INT. HOSPITAL ROOM - NIGHT

WALT is sitting up in the hospital bed. He's calm. The beeps of the machines are the only sound in the room as he stares at the back of the guard's head on the other side of the door. He picks up the phone on the side of the hospital bed and scrolls down to the name "Joey Dunaway". He clicks it and puts it to his ear. The shot stays on him.

JOEY

(on other side of phone)

Hey Walt.

WALT

(eerie calm)

Joey, I'm going to need your help  
through all of this.

JOEY

Of course.

WALT

First off, I need you to pick me up  
from here.

JOEY

I can do that. Then what?

WALT

Bring me to my house.

## EXT. NEIGHBORHOOD HOME - NIGHT

A shot of the home shows the lawn overgrown. All lights are off. The street lamp flickers. Only Joey's black BMW is parked on the street.

## EXT. NEIGHBORHOOD HOME - NIGHT

Walt and Joey walk around to the back of the house. They go underneath the police tape and into the back yard. As they round the corner, Walt finally sees the first evidence of the break-in: the kicked in door. Walt stutters in his step as he approaches, then pushes open the open door.

INT. MASTER BEDROOM - NIGHT

The wooden frame of the door is splintered, and there's bloodstains on the carpet and sheets. As they enter, Walt walks in wide-eyed. Joey comes in and immediately covers his mouth to block the smell of mildew and rotten blood. As he looks throughout the room, the cuts of flashbacks return.

JOEY

They were suppose to clean this  
shit up.

WALT

At the hospital, you said you got  
the guys who did this?

JOEY

One of them - the guy in charge.

WALT

What about the others, how many  
were there?

JOEY

Your neighbor reported four men,  
most likely tagalongs with Lorenzo.

WALT

Did you find those men?

JOEY

There's really no telling. Of  
Lorenzo's men, we caught most of  
them. When the king died, the rest  
dispersed. No loyalty in that  
bunch. Unless they talk and make  
themselves public, there's no  
telling.

WALT continues to look through the carnage.

JOEY

So you really don't remember  
anything.

WALT

I remember my a little...

JOEY waits, listens.

WALT

A little about my wife. My  
daughter. Looking at this house  
though - nothing.

(CONTINUED)

JOEY shows some relief.

JOEY

I'll give you some time.

JOEY exits out the door to the outside to smoke a cigarette. WALT observes the blood and the wreckage. He makes his way down the hall, where everything is normal. He is drawn to a door - his daughter's door. He opens it and stands before the threshold, looking in. He takes a deep breath, then enters. Everything is as we have seen it before, with the exception of the bed covers being slightly moved aside. WALT walks to the end of the bed and picks up the baby quilt. He grips it hard as he looks at the pictures of himself and his daughter. He picks up one of them with his other hand.

WALT

How could I ever forget you?

He puts the picture frame back, but no photo in it. He tucks the photo away in his pocket, and leaves the room with the quilt in his hand.

EXT. BACK YARD - NIGHT.

WALT walks out the back door and heads for the car. JOEY, distracted at first, catches up with him.

JOEY

Hey, you're done here?

WALT

Yeah. I need to find a new place.  
I'm not staying here.

JOEY

I don't blame you man, but this is  
a nice place.

EXT. WALT'S HOME, FRONT YARD - NIGHT

WALT begins to walk to the other end of the driveway, where he has his car parked.

JOEY

Where are you going?

WALT

This is where we part ways.

(CONTINUED)

JOEY

Come on, man, I still have a lot to show you!

WALT

I've got to look around on my own.

JOEY

Keep me in the loop, Walt. What are you up to?

WALT

I'm starting over. I need to find out who I am. I'd ask you to be a part of it, but I don't know who I can trust, so that includes you. No offense Joey, but right now, I don't know you.

JOEY

Come on, Walt, you can trust me.

WALT

I don't even know myself, Joe. I'll let you know more soon.

WALT gets into his large, silver pick-up truck. The truck has police lights on the inside and a large towing cable in the front. WALT leaves the driveway while JOEY looks on. JOEY is obviously upset as WALT accelerates down the road.

INT. WALT'S TRUCK - NIGHT

As Walt drives, he checks his phone for addresses. He find his work phone number and address.

INT. POLICE STATION

WALT walks in cautiously, hoping not to be noticed by anyone. Everyone's face is unfamiliar to him, so he shys away from everyone. He glances at a directory on a wall to decide where he is going. He points at the wall - "EVIDENCE ROOM". He begins walking to the evidence room. As he approaches it, an older man, ROGER, stops him from behind by grabbing his arm.

ROGER

What are you doing here?

ROGER looks shocked and curious. WALT struggles to recognize the face, as it is clear this person is not a security guard or any kind of uniformed officer.

(CONTINUED)



WALT

I was, um..

ROGER

Walt, I was told of your injury. You don't recognize me. I'm your father-in-law, Leah's father. My name is Roger.

WALT

Ah.

ROGER

You shouldn't be here, Walt. I told that officer not to let you out of your hospital room.

WALT

I checked myself out of there - I'm not a criminal.

ROGER

I know you're not, I was merely looking out for you. You were a good husband to Leah, a good son-in-law, and a great officer.

WALT

I want to get right back to work, you know?

ROGER

Is that why you're here?

WALT

Yeah, to get familiar.

ROGER

You're not ready.

WALT

I am ready. I don't know what else I could be doing. I just want things to go back to normal. Or as normal as they can be.

ROGER

Okay, Walt. If that's what you want, that's fine. I'm here to help you.

( CONTINUED )

WALT

Okay.

WALT begins to leave, but Roger stops him.

ROGER

Talk to me soon, my office is right there.

ROGER points at an office. WALT looks back at it, then back to ROGER.

WALT

I will. Thanks.

WALT walks away. ROGER looks on, then walks away. As WALT walks down the hallway further, he looks over his shoulder to ensure he's not being watched.

INT. EVIDENCE ROOM - NIGHT

After seeing that he was in the clear, he goes into the evidence room and begins looking around, trying to remember everything he's heard in the last few hours.

WALT

Lorenzo... Walt Rhodes...

He spots files and begins to collect them all. He tucks them under his shirt, and exits the room.

EXT. MOTEL - NIGHT

Darkness covers an old 1-floor motel, lit dimly by 20-watt bulbs next to each door. We spot WALT talking to a motel clerk through a window. He gets a key from the clerk, then walks out of the building and into the parking lot.

INT. MOTEL ROOM - NIGHT

From inside the dark motel room, the door unlocks, then opens, and Walt walks in. He pulls the files from underneath his shirt and lays them out on the table. He begins to read and research. Inside the files are several reports, and large pictures of the crime scene. He sees his wife, daughter, the blood, and the spot where he was tied up. The duct tape the paramedics cut from WALT's wrists rest on the floor. WALT reads and recollects throughout the night.

EXT. MOTEL - DAY

The morning sun begins to rise over the motel. It doesn't look as bad in the day time.

INT. MOTEL ROOM - DAY

WALT wakes up in the same chair he sat down in last night in his motel room. He looks at all of the evidence in front of him. We visually see that the picture of Lorenzo is says he is deceased, and the other assailants are unknown. He also sees the pictures of his wife and child again. He gathers it all together, then gets up.

EXT. POLICE STATION - DAY

Establishing shot.

INT. POLICE STATION, ROGER'S OFFICE - DAY

ROGER sits at his desk. He has pictures of his loved ones on the table, including his daughter, which often has WALT in the pictures. WALT knocks on the door. ROGER waves him in. WALT enters.

WALT

Roger, I need some answers.

ROGER

Well, let's your questions.

WALT sits down in one of the seats.

WALT

You're Leah's father. I imagine I can trust everything you tell me.

ROGER

Yes, Walt, but as I've always told you, use your instincts.

WALT

That's what my instincts are telling me. Can you tell me about the night Leah and Sarah were killed?

ROGER

How much do you already know? What did you find out when you went into the evidence room?

(CONTINUED)

WALT feels 'busted', as he looks away from Roger.

ROGER

Don't dig into this, there's nothing more there.

WALT

What about the other assailants?

ROGER

Walt, they were random thugs. Other than Lorenzo, it's too difficult tell. The small time criminals liek those are just trying to make an extra buck. We didn't get any data from the fingerprints. For most of them, it's their first time out.

WALT

And you're sure Lorenzo is dead?

ROGER

Yes, I came in the aftermath of Lorenzo's bust. It was your partner JOEY that did the dirty work. I wanted him alive, but he said he didn't have a choice. Whether JOEY had a choice or not, no one knows that except for JOEY.

WALT gets up from his seat and looks out of the office.

ROGER

There's no revenge here, WALT. With Lorenzo gone, you're chasing a faceless enemy. As a cop, that is what you do everyday, so just focus on your work and get criminals that are still alive off the street. That's the best way to get what you want.

WALT

I just feel like someone should pay for this.

ROGER

She was my daughter, WALT. I completely understand, but JOEY already took care of that. If its any consolation, he took special interest in Lorenzo after your incident. He was restless til Lorenzo was gone.

(CONTINUED)

WALT

I don't know if I can't trust him.  
There's something about him.

ROGER

Use your instincts, and you'll be  
fine.

WALT nods thankfully, and leaves the office.

EXT. MOTEL - DAY

WALT walks out of the parking lot of the motel. He is still wearing the same clothes as before, except he also has on a pair of sunglasses. JOEY's car pulls up to the side of the road. WALT opens the car door and gets in.

INT. IN CAR - DAY

JOEY pulls away from the curb.

JOEY

That's where you decided to stay?

WALT

I told you, I'm not staying at that house.

JOEY

You could've stayed with me. Look at you - you're still wearing the same clothes as yesterday!

WALT

I talked to Roger this morning - he caught me up to speed. He said I should talk things out with you since we were partners.

JOEY

And we're still partners.

WALT

I read all the evidence reports about it - but got nothing except information about Lorenzo. I guess I should thank you for taking care of that.

(CONTINUED)

JOEY

No problem. I did it for you, WALT.  
Besides, Lorenzo was an asshole, he  
needed to be shot.

JOEY begins to drive in a slum part of town.

JOEY

I'm glad you called me. You and I  
were busy before that incident.  
Tell me, Walt, what do you remember  
about our business?

WALT

What business?

JOEY

You and I shared in some activities  
outside of work, you know?

WALT

I'm a clean slate. Fill me in.

JOEY

Lorenzo's boys took a lot of money  
from you that night, did you know  
that?

WALT

What money? There was nothing in  
the reports.

JOEY

You won't find that in no evidence  
report.

JOEY turns down an alley.

JOEY

That money was our money, Walt.  
Call it a retirement fund.

WALT

Where'd it come from?

JOEY

Various places, but it was all well  
earned.

WALT

I'm not sure I understand.

(CONTINUED)

JOEY  
Do you trust me, Walt?

WALT  
Should I, Joe?

The police scanner comes on and interrupts.

SCANNER  
We have a ### on 1647 Dalrymple.

JOEY picks up the radio.

JOEY  
We're on the way.

JOEY puts down the radio.

JOEY  
Let me show you something.

EXT. DARK HOUSE - NIGHT

Two cop cars with the lights are are parked at a house.  
JOEY's CAR pulls in behind them. WALT and JOEY get out and walk inside.

INT. DARK HOUSE LIVING ROOM - NIGHT

Two policemen in officer's attire, TRAVIS AND JOHNSON, are looking around the house while a man, SAM, sits cuffed to a pillar at the kitchen bar.

JOEY  
What do we have here, Travis?

TRAVIS  
Neighbors called, said this guy has been selling out of this house.

JOEY turns his attention to the man, SAM.

JOEY  
Hey buddy, what's your name?

SAM  
Sam.

JOEY  
My name's JOEY, Sam. (turns to Walt) This is Walt. (back to Sam) What are you selling here?

(CONTINUED)

Sam looks away, upset.

JOEY  
What, you sellin' to kids?

SAM  
I'm not telling you shit.

JOEY  
(to officers)  
What'd you find so far.

TRAVIS  
On the kitchen table, mostly  
marijuana and some cash, and a  
couple of pills.

JOEY and WALT walk in the next room with TRAVIS.

INT. DARK HOUSE DINING ROOM - NIGHT

JOEY approaches the table and thumbs through it all. WALT simply is following JOEY around.

TRAVIS  
Most of it in baggies, so it's  
definitely for sale.

Joey picks up the money and puts it in his jacket pocket. He picks up the marijuana and turns to TRAVIS. He offers one up.

JOEY  
You smoke, TRAVIS?

TRAVIS  
Not since high school.

JOEY  
(turns to Walt)  
You?

WALT declines. Joey nods. Joey smells the bag, then rejects it with disgust.

JOEY  
(disgusted)  
Oooh!

He holds the bag with one hand, as he wipes his face with the other. He leaves the room, back to the living room. WALT and Travis follow.



INT. DARK HOUSE LIVING ROOM - NIGHT

JOEY walks back where SAM is, and speaks while he walks toward him.

JOEY  
Your weed smells like dog shit,  
Sam.

JOEY tears open the bag as he stuffs it in SAM's face with one action in stride. SAM tries to back up, but can't due to the cuffs. JOEY, still in stride, begins to walk toward the door.

JOEY  
Only kids will buy that shit.

JOEY AND WALT exit the building.

EXT. DARK HOUSE - NIGHT

JOEY and WALT make their way to the car.

JOEY  
These petty drug dealers need to  
get off the streets. No one wants  
to see kids buying and taking drugs  
- ain't worth the dime you make  
doing it.

WALT and JOEY get in the car.

INT. JOEY'S CAR - NIGHT

JOEY  
I am a realist, WALT. I know drugs  
will continue to be on the streets,  
whether we're involved or not. If  
drugs must exist in this world,  
then it has to be done right. It  
needs to be handled like everything  
else in the world - like a fuckin'  
business.

WALT  
Who's gonna handle that?

JOEY looks at Walt.

(CONTINUED)

WALT

What, you? You ain't a businessman.

JOEY

But I am, WALT. I've made some lucrative deals the past few months on my own, and I've started running a few things. So, here's my proposal to you. I want to focus on the business side of things. You and I can make a lot more money this way. You handle protection and police matters, and I'll make sure we don't go hungry.

WALT

I don't know.

JOEY

This is just like what we did before, only on a larger scale. The work is the same, for the most part. I bought a club off 3rd street, it's where I've been handling operations - so nothing like what happened to you will happen again.

WALT is unsure. JOEY reaches into his jacket pocket.

JOEY

Do I need to remind you why we do this?

JOEY pulls a full money clip from his jacket pocket.

WALT

For the money.

JOEY

(excited)

Exactly, that's why we do it. Fuck the criminals we work with, they aren't worth a shit, but its worth it when you bring home some real cash, ya know?

JOEY takes it down a notch.

JOEY

It's really shitty what happened to your family, brother - But I got Lorenzo back for you, because I

(MORE)

(CONTINUED)

JOEY (cont'd)  
will always have your back. You got  
my back?

WALT silently agrees.

JOEY  
Yeah?

WALT  
Yeah, I got your back.

JOEY  
It's a new world for us, WALT, in  
more ways than one. Let's make it  
the best we can.

INT. DRUG HOUSE - DAY

And various other locations. [TO BE WRITTEN]

This is part of a series of montages including WALT busting  
in drug houses and cleaning up the small time dealers. The  
news reports will claim him as a hero, as he cleans up the  
small timers not willing to work for JOEY. ROGER will look  
on, surprised in this increase in productivity. WALT  
eventually transforms into one of many JOEY's henchmen.

During this transformation of WALT, Joey is explaining to  
him how to deceive.

JOEY  
(V.O., cont. from  
conversation)  
To do that, you take out the  
competition. The small timers. My  
connections will find them, and you  
go and clean up. You'll become  
revered with the city. You'll be  
untouchable, unstoppable. You'll  
excel in both worlds. Once the  
petty dealers stop selling or work  
for me, we'll lay down the rules.  
Everything will change.

The montage ends with WALT shooting a dealer, to black.

INT. JOEY'S NIGHT CLUB, JOEY'S OFFICE - DAY

WALT walks into Joey's office. As time has past, he no longer has the head injury visible. JOEY stands before a large map.

JOEY  
(looks at the map with a  
smile)  
Do you notice anything?

WALT  
No.

JOEY  
No borders. No limits, Walt. It's  
all ours to expand on. What's left  
of the street pushers - they fear  
you! If they haven't split town  
yet, they will. And we have the  
demand, now we need the supply.

WALT nods. JOEY puts his hand on WALT's shoulder.

JOEY  
You mind doing something for me,  
WALT?

WALT  
What do you need?

JOEY  
I know you handle most of the  
police-related jobs for me, but  
there's a new guy providing me with  
supplies. This is big. I need you  
to go by there and introduce  
yourself. I don't trust anyone  
else, so you need to be my right  
hand. If all goes as planned, this  
one producer could fuel the city.

WALT  
You're gonna put everything you got  
into one this one producer?

JOEY  
I am.

WALT  
What are you getting from them?

(CONTINUED)

JOEY  
Everything I need.

WALT  
Sounds like your dream is coming  
true.

JOEY  
It's our dream.

Joey receives a phone call.

JOEY  
A moment, WALT.

Walt walks to the map.

JOEY  
(to phone)  
Yeah? (beat) Good, be right down.

JOEY ends the call, then looks to WALT.

JOEY  
Hey Walt, I something for you.

EXT. CLUB'S BACK ALLEY

JOEY and WALT emerge from the back of the club. The back of the club is a small parking area for VIPs and JOEY's vehicles. There is a van parked there. Behind them is a moving van, and some SUVs.

WALT  
You got me a fuckin' van?

The driver and the passenger exit the van as Joey and Walt look on.

JOEY  
No, it's inside the van.

They open the back of the van. There's a man inside tied to a chair and blindfolded. The driver and passenger each grab the chair and put it on the ground. JOEY approaches him and takes off his blindfold. When the blind fold is removed, we see the man in the chair is INTRUDER #2.

JOEY  
Recognize him?

(CONTINUED)

WALT

No.

JOEY

Look closer, think about it.

WALT looks at the man tied up. INTRUDER #2 looks at Walt, because he definitely remembers him.

JOEY

I left his mouth taped, because word is that he can't keep it shut. My guys found him last night at a bar across town buying everyone's drinks. He also blurted to one of my guys that the money came from a cop he whacked. Sound familiar?

WALT stares the man down, growing angry.

JOEY

This is your gift, WALT. Finally, someone who can pay for what happened to you. I want you to cherish it.

WALT

(looks at Joey)

How am I suppose to know this is one of the men?

JOEY

The evidence is there, Walt. Somewhere in your mind, you know it's true. Look at him.

WALT focuses back on the man in the chair. He approaches him slowly. The man shivers and tries to yell through the tape. JOEY pulls out his cellphone to video tape the event. WALT gets down on a knee in front of him.

WALT

(quietly)

Do you know who I am?

The man looks around wide-eyed at everyone around him. He shakes his head, no. WALT grabs the man's collar.

WALT

(yelling)

DO YOU KNOW WHO I AM?

The man squints his eyes with every word, then shakes his head, yes.

(CONTINUED)

WALT  
Were you there that night with  
Lorenzo?

The man shakes his head, yes.

WALT  
(yelling)  
Did you shoot my daughter?

The man shakes his head, no.

WALT releases the man's collar, then gets up off the ground. He paces as he thinks about his next move as he give the man a cold stare.

JOEY  
He was involved, WALT. He let it  
happen!

JOEY smiles, hoping WALT wants his revenge. WALT finally explodes on the tied up man, punching him with left and right hooks. JOEY and the men begin to laugh. WALT finally stops. The man in the chair is bleeding from his nose and his eye.

JOEY  
How'd that feel?

WALT  
Honestly?

JOEY  
Yeah.

WALT  
I wish I can say it felt good...  
but I don't remember him. But if he  
is who you say he is, then he  
deserved it.

JOEY pulls out his silver pistol.

JOEY  
So finish it.

JOEY extends the pistol out to WALT.

WALT  
Nah, you get your thugs to do it. I  
don't use guns anymore unless I  
need to.

(CONTINUED)

JOEY

You need to do this. It's weighing  
on you.

WALT

Joey, drop it. Get your thugs to do  
it. Doing that won't help me.

WALT attempts to walk away, but JOEY stops him by putting his extended arm in the way. JOEY continues to extend the gun to him. JOEY raises an eyebrow and lowers his chin at WALT, but WALT doesn't move. JOEY retracts the weapon.

JOEY

Fair enough.

JOEY points the gun at the man in the chair and shoots him twice in the chest. WALT looks back at the man as he dies. JOEY is disappointed with WALT.

JOEY

Next time, you get to fight my  
battles. Now go do that thing I  
told you about.

JOEY walks back inside the club as the driver and passenger pick up the body and toss it in the van. WALT looks disgusted.

EXT. IN FRONT OF APARTMENT BUILDINGS - DAY

WALT parks his truck in front of a building. He looks at an address on a paper, then looks up at building. It is a tall brown building with bars on every window. The windows on the lower floors are occasionally open, whereas the windows on the top three floors are all boarded up. Walt walks up the stairs, to the front door, then rings the buzzer on the outside.

INT. DRUG HOUSE - DAY

WALT comes through the door with the man running the drug house, FOREMAN. He walks him through on a tour. The people preparing the drugs are all naked women who don't speak english. There are armed guards throughout the area. They walk and talk while looking at various things in the drug plant.

FOREMAN

We operate on three floors, top  
three of this building. Since all  
(MORE)

(CONTINUED)



FOREMAN (cont'd)  
operations are now going to Mr.  
Dunaway, he is to send a man to  
pick up the order at the end of the  
month.

WALT  
The end of the month - that's  
today.

FOREMAN  
Yes, the pickup is tonight, 11  
o'clock.

WALT  
How much merchandise are we talkin'  
about?

FOREMAN  
You're going to need a moving  
truck.

WALT  
(under his breath)  
Holy shit.

WALT is shocked at how deep JOEY really is. They stop  
walking as they are by the exit.

FOREMAN  
Mr. Dunaway and I have gone over  
all the details. As I am to  
understand it, you and Mr. Dunaway  
are the only people eligible to  
pick perform the pick up. You can  
bring whoever you want to help you  
with it, but you must be here to  
meet with me personally. Only you  
or Mr. Dunaway may collect the  
merchandise. Bring the payment with  
you, every time - or no  
merchandise.

WALT  
Okay, I got it.

FOREMAN  
And Mr. Rhodes, I do not know you,  
but I do not completely trust your  
boss, Joey Dunaway. He has a  
history of screwing over his  
partners. Since he trusts you, see  
to it that he doesn't screw us  
over.

(CONTINUED)

WALT  
You got it.

FOREMAN  
It would be in your best interest.

WALT nods, and heads for the exit.

EXT. IN FRONT OF APARTMENT BUILDINGS - DAY

WALT leaves the apartment building and walks down the stairs. He hears a scream to the right. He looks over to see a lady falling to the ground as a purse snatcher grabs the lady's purse. An instinct kicks in, and WALT pulls his gun out.

WALT  
Hey, hold it right there!

PURSE LADY  
Help, officer, he took my purse!

The purse snatcher runs down the closet alleyway before WALT can take a shot. Walt takes off on foot after the purse snatcher. FOOT CHASE SCENE HERE.

INT. SLUM HOUSE - DAY

The purse snatcher runs into a slum house, and closes the door after him. It is a two story shotgun home, old and worn. He begins to yell in the house as he looks outside through front door cracked open.

PURSE SNATCHER  
A cop! A fucking cop chased me  
here!

A man, DRUGGIE, is in the living room watching TV. He grabs a shotgun and runs into the front room.

DRUGGIE  
Why the fuck would you bring him  
here? You do remember the cargo we  
got?

TWO women come from upstairs and begin to walk down the stairs to observe the commotion.

PURSE SNATCHER  
Fuck man, I wasn't thinking! Just  
help me kill him.

The DRUGGIE looks out of the window in the living room to see WALT running toward the house. The druggie goes back into the front room.

EXT. SLUM HOUSE - DAY

WALT runs up to the door and tries to open it. A gun fires from within, and the bullet fly through the door. WALT dives to the ground as the splinters of wood shower over him. He is not hit.

INT. SLUM HOUSE - DAY

The DRUGGIE, after firing his weapon, waits to listen.

PURSE SNATCHER  
You think you got him?

DRUGGIE  
You fucking brought him here, you  
check.

The DRUGGIE begins to reload his weapon, as the PURSE SNATCHER approaches the door slowly. He creeps up on the door. As he looks through the large bullet holes in the door, he sees nothing. The DRUGGIE cocks his freshly loaded shotgun. The PURSE SNATCHER begins to slowly turn the handle. WALT's fist punches through the bullet holes in the door and grabs the collar of the PURSE SNATCHER. He slams his face hard against the inside of the door. The DRUGGIE panics, and shoots at the door. The bullets go into the PURSE SNATCHER, the wall, and the door. When the firing stops, WALT releases the PURSE SNATCHER. As he releases, WALT shoots the DRUGGIE twice through one of the holes. He hears screams within. He kicks open whats left of the door, and forces it open as it slides the PURSE SNATCHER's body. He looks throughout the bottom floor.

WALT  
Come out, police!

Two women with their arms up make their way down the stairs. WALT keep his gun on them.

WALT  
Is anyone else in here?

One girl looks at the other, and the other one looks at her. As she is about to to say something, she sees the bodies and reacts horrified.

(CONTINUED)

WALT  
Come down here, by the banister.

They are ushered next to the banister, and cuffed to it.

WALT  
Is there anyone else in the house?

DRUGGIES' GIRL  
I have a little girl, upstairs.

WALT  
No one with weapons?

DRUGGIES' GIRL  
No.

WALT clears the bottom floor before going upstairs. He clears all rooms upstairs, except for one that has an unlocked master lock on it. He takes off the lock, and slowly opens the door. Inside, he sees a sweet, but sad looking little girl playing with an old, stuffed bear. Suddenly, the flashes return, as this little girl reminds him of his own daughter. WALT'S FACE is still and shocked. He still has his gun up. ANNA speaks up with a somber, sad voice as she looks at WALT.

ANNA  
Hi.

Walt lowers his gun and puts it away. The father in him seems to return. ANNA looks back at her stuffed bear.

WALT  
Hey, sweetie. What's your name?

WALT walks to her. ANNA looks back at her stuffed bear.

ANNA  
Anna.

WALT gets down on her level.

WALT  
I'm Walt. Can you tell me why  
you're locked in here?

ANNA  
They said it's so I don't get lost,  
but I don't want to be here  
anymore.

(CONTINUED)

WALT  
Are one of those ladies downstairs  
your mother?

ANNA looks back at WALT.

ANNA  
No. Are you with them?

WALT  
No, honey, I'm not. I'm a  
policeman.

ANNA  
Can you take me home to my mommy?

WALT  
Yeah, I'll take you home.

WALT extends his hand to ANNA. ANNA looks at it for a moment, then takes it. She leaves the bear on the dusty wooden floor.

EXT. SLUM HOUSE - DAY

WALT walks out of the home with the child in his arms. She has a backpack on.

MEDIC  
Is she hurt?

ANNA  
No, I'm okay.

WALT  
(to medic)  
She's fine.

The medic nods, then continues pace to the inside. WALT flags down a passing police officer.

WALT  
(to the officer)  
I'll handle getting her home. The  
two ladies inside - book them for  
kidnapping and wrongful  
imprisonment of a minor, plus  
whatever else you find in the  
house.

He puts ANNA down, and holds her hand. Officers move into the house, as WALT and ANNA walk away from it.

EXT. WALT'S TRUCK - DAY

WALT, with ANNA holding his hand, walks to his car. He looks up at the building he toured earlier, then down at ANNA.

WALT  
Come on, we've gotta get you out of  
this neighborhood.

WALT puts ANNA in his car, then goes around and gets into the driver's side. He leaves the building.

INT. WALT'S TRUCK - DAY

WALT looks to and from ANNA as he drives.

WALT  
Anna, how did you meet those  
people?

ANNA  
They said they used to work with my  
mommy. They came to our house one  
night and said she had to work for  
a long time.

WALT  
Do you know what your mommy does?

ANNA  
No, but she doesn't like it.

WALT  
But what does she do?

ANNA carries on the conversation, seemingly out of subject.

ANNA  
She plays the violin.

WALT  
Really?

ANNA  
Yep. She said when I was a baby, it  
put me right to sleep.

WALT  
She makes money playing the violin?

(CONTINUED)

ANNA  
I guess so.

WALT realizes she doesn't know. He waits a moment before asking her another question.

WALT  
Do you remember your address?

ANNA  
No, but I have it here.

Anna slides off her backpack and shows Walt the address written on the strap. Walt looks a little concerned, as this address is located in a slummy neighborhood.

WALT  
You sure this is where you live?

ANNA  
Yes.

WALT  
Okay, you just sit tight, we'll have you home in no time.

Walt pulls the car into the shared driveway/parking lot. (Think O'neal Duplexes).

WALT  
Which one is yours, honey - the left one or the right one?

ANNA points to a duplex home in poor condition. The mailbox is overstuffed with mail, and the yard is overgrown. The paint on the exterior is a light blue, but chipped and old. Spots of mildew cover the lower half of the home, and leaves cover the top.

ANNA  
The left one.

WALT parks, then gets out of the car.

EXT. ANNA'S DUPLEX HOME - DAY (EVENING)

WALT walks around his car and opens the car for ANNA. ANNA steps out onto the cracked concrete parking lot. WALT is looking around with caution. Eyes of passers-by and neighbors seem to follow him as they approach the house. They approach the back door.

(CONTINUED)

WALT

Do you have a key?

Anna shakes her head "no". WALT looks around more, as he pulls out a set of lockpicks. As the coast is clear, he gets on one knee to pick the lock.

INT. ANNA'S DUPLEX HOME - DAY

The door creaks open. The house is clean. There is art on the walls, but all pieces are without frames. Most are painted on practice canvas. There's even a painting of what is clearly a portrait of Anna. The lights and the TV are on. The front door has clearly been kicked in and closed back.

WALT

(whispering)

Anna, stay right here. I want you to call for me if you see or hear anything.

ANNA

(whispering)

Okay.

WALT pulls his gun out, but keeps it out of Anna's view. WALT makes his way down a carpeted hallway. He pushes open the first door - nothing, just a bathroom. He pushes open a second door - A bedroom. WALT peeks in to see a queen size bed with lavish design throughout the room. There are wide ribbons that go from the top of the bed throughout the room, like a tent of beauty. Sheet music sits on a stand. As WALT observes this, he hears a voice behind him.

ANNA

This is my mommy's room.

Walt looks back at Anna.

WALT

Do you know where she is?

ANNA

I haven't seen her since those people took care of me.

WALT

Did she say anything?

ANNA

Before I went with them, she told me she loved me and told me to be strong. Where is she Walt?

(CONTINUED)



A knock is heard on the back door.

VOICE  
(from the other room)  
Hello, is someone here?

ANNA  
Uncle Sean!

ANNA runs out of the room. WALT tries to catch her.

WALT  
ANNA, wait!

WALT comes out of the room to see ANNA running up to hug this man reaching out to hug her. The man, SEAN, looks up to see WALT, a familiar face he wished he would never see again. WALT is staring him down with a gun behind him, but because he doesn't trust him - not because he doesn't know him. SEAN looks like he is staring at a ghost.

WALT  
Anna, do you know this man?

WALT looks from ANNA to SEAN. SEAN can't speak.

ANNA  
This is my Uncle Sean from next door.

WALT looks at SEAN's face as he takes a step toward him.

WALT  
What's the matter?

SEAN  
Aahhmm.. I..

WALT looks down to ANNA for a moment.

WALT  
Anna, let me talk to SEAN here, go play in your room.

ANNA  
Okay.

ANNA runs off to her room.

WALT  
Hey, buddy, it's cool, I ain't gonna hurt ya. I have some questions for you.

(CONTINUED)

SEAN

What are you doing here? Did  
Lorenzo send you here?

When WALT hears JOEY's name, he shows his gun with controlled concern. SEAN puts his arms out, showing he's not holding any weapons.

WALT

How the fuck you know Lorenzo?

SEAN

Oh man, he did, didn't he?

WALT

Pull yourself together, I'm not  
doing any work for him. How do you  
know him?

SEAN

Last odd job I ever did, I worked  
for him. I thought I was a tough  
guy - I used to roll with whoever  
paid. (beat) You don't remember me?

WALT

Were you in my house?

SEAN's panic returns, and he backs up to run.

SEAN

Oh shit, I knew you'd remember!

SEAN turns around, but is grabbed by WALT. WALT throws him back into the house and against the wall. WALT puts his gun against SEAN's rib.

WALT

What am I suppose to remember? What  
do you know about Lorenzo?

SEAN

You're the guy, the cop Lorenzo  
shot at that house. He shot you and  
your family - but I didn't want to  
have anything to do with that man!  
I'm not that guy anymore, I wasn't  
cut out for that, I got a family  
too!

WALT

Tell me everything.

(CONTINUED)

SEAN

It was a one-time job. I was just suppose to drive him in and out, that's it, but that crazy motherfucker put a gun to my head and made me go in there with them. I told them you didn't know shit, I could see it in your face and your eyes. I quit banging after that day, I swear.

Just then, ANNA comes into the room.

ANNA

Uncle Sean? Don't hurt him.

ANNA runs to Sean and hugs him. WALT puts his gun in the holster. He turns SEAN around to see his face. They are now looking at each other face to face. WALT beings to get memory flashes. They stop when SEAN speaks.

SEAN

I'm telling you the truth, man.

WALT looks at SEAN a moment longer, then down to ANNA, then back to SEAN.

WALT

We'll talk about this soon. For now, take ANNA into your home and stay there. If you run, I'll find you, so don't think about it. I need to find ANNA's mother. Any idea where I might find her?

SEAN

I was out when they came in and took her. She worked at a nightclub. They do some shady shit there, so they might know whats up.

WALT

What's her name?

SEAN

Her name is Melody.

WALT

What does she do at the club?

SEAN looks down at Anna, gesturing with his face that he does not want to say with her in the room. WALT nods.

(CONTINUED)

WALT  
Where is it?

EXT. JOEY'S NIGHT CLUB - NIGHT

WALT pulls his car up to the valet parking. He gets out of the car and looks up at the building.

WALT  
(to himself)  
You gotta be fucking kidding me.

WALT hands his keys to the valet and goes inside.

INT. JOEY'S NIGHT CLUB - NIGHT

WALT walks through a room filled with blue and purple lighting, loud dance music, and crowds of people. He makes his way to the back wall VIP section. Like clockwork, JOEY is there enjoying his club's nightlife.

JOEY waves WALT in past the guards. JOEY is obviously high and intoxicated.

JOEY  
Hey, buddy, you're early, but I  
prepared for the delivery early.

WALT  
Hey Joe.

JOEY  
How'd that operation look, pretty  
nice, huh?

WALT  
Yeah, it was something, alright.

JOEY  
What's up, Walt?

WALT  
How long have you been in the  
business of kidnapping, JOEY?

JOEY  
(still friendly)  
What the fuck you talkin' bout,  
man?

(CONTINUED)

WALT

I found a girl in a house, Joe. They were your guys. You're in this shit a lot deeper than I thought. Making money is one thing Joey, but this goes over the line.

JOEY

So you're the super-cop that took my goods? I ain't in the business of kidnapping, WALT. This is a unique situation. I have a lot of people that work for me now, and I fuckin' hate when people quit - I gotta find someone new that I can trust and that can do the job, et cetera, et cetera. So, in order to keep things going smooth, I had to make some difficult choices - and do some things that I ain't proud of.

WALT

That was the wrong choice, JOEY. You know we can only get away with so much. Kidnapping is heavy.

JOEY

I know my boundaries, WALT - I was once blue, like you. But you don't know what it's like to be in my position.

WALT is unmoved by JOEY's point of view.

JOEY

Okay, WALT, here's the deal. This girl - my favorite girl - wanted to quit. And she's good WALT, I mean, really good. Anyways, she has this fuckin' daughter, and because of her, she wants to change her life! Anyone else, fine. I have tons of temporary help, but this girl, man. She keeps me coming back, so I can't let her run off and work for someone else.

WALT

That's it, Joe? You gotta let her walk, man. You got this power going to your head.

(CONTINUED)

JOEY

Don't forget where you get your paychecks from, Walt. I know how to work this business. You just keep me clean and I'll keep you rich.

WALT stands up.

WALT

Cut the mother loose, JOEY.

JOEY takes offense to being told what to do. JOEY stands up to WALT.

JOEY

I'll do you a favor, WALT, even though I've done you a ton of fucking favors already - Turn around and get the fuck out of here, before I put another bump on your fucking head. You got a big shipment to get for me, so don't fuck up now.

JOEY grabs a briefcase from the side of his chair and tosses it at WALT. WALT catches it, then looks around at JOEY's company.

WALT

Alright, Joe. You got it. But I'm going to look over the kid, not your fucking druggies - You're not getting her back.

JOEY

I wouldn't dream of it WALT. Go - be a father again!

WALT walks away from JOEY. One of JOEY's bodyguards, TAURUS, looks at JOEY, and JOEY shakes his head "no". WALT leaves without further interruption.

INT. ANNA'S DUPLEX HOME - NIGHT

WALT enters the house, while SEAN and ANNA are watching TV.

SEAN

Did you find her?

WALT

No, but I know where she is. She's at at club run by a guy a work with.

(CONTINUED)

SEAN

Who?

WALT

What difference does it make?

SEAN

I know a lot of people - who's the owner?

WALT

Joey Dunaway. He was a cop.

SEAN stands up and takes WALT into the dining area.

SEAN

I know that name, Walt. That's the same Joey that Lorenzo was after. That's a bad dude.

WALT

What do you mean?

SEAN gathers his thoughts.

SEAN

Yeah. When I was working for Lorenzo's crew that night, they said they were going after a Joey Dunaway. The guys were talking about the shit Joey used to do, but then Joey took a bunch of money from them and was going to buy some club, so they went where JOEY always collected his drops, which was at your house. I guess they thought he lived there since that's where the money always went.

WALT

You think JOEY set me up?

SEAN

He must've known where Lorenzo would go for him if anything happened. Your place was the only address that Lorenzo had.

WALT

There must have been some miscommunication, JOEY wouldn't have done me like that.

(CONTINUED)

SEAN

He sold Lorenzo a trunk load of  
fake drugs.

WALT's memory triggers with Lorenzo saying the line about  
the sugar.

WALT

He set me up.

SEAN

Yeah.

WALT

But why, that doesn't make sense.

SEAN

You're a fall guy; a middle man. I  
knew you didn't know shit, you just  
collected and took a cut. It  
happens a lot to the guys who just  
collect.

WALT is in disbelief for a moment.

WALT

Hey, can you do me a favor?

SEAN

What?

WALT

Bring Anna next door for the night,  
she can stay with your wife.

SEAN

Okay.

WALT

I need you to come with me for a  
pick-up, I have an idea.

EXT. JOEY'S NIGHT CLUB, ALLEYWAY - NIGHT

WALT and SEAN park near the alleyway. They emerge from the  
car, then walk down the alleyway.



INT. JOEY'S NIGHT CLUB - NIGHT

We see Joey and friends all having a good time, enjoying expensive drinks and money.

EXT. JOEY'S NIGHT CLUB, ALLEYWAY - NIGHT

A moving truck emerges from the alleyway, and drives down the street.

EXT. IN FRONT OF APARTMENT BUILDINGS - NIGHT

WALT and SEAN, in the moving truck, back into the alleyway located next to the apartment. Four men are hanging out outside, then meet WALT.

EXT. BACK OF TRUCK

A shot of the back of the truck shows the last of the large black duffel bags being loaded into the truck. WALT hands FOREMAN the suitcase. FOREMAN sets it down and looks through it completely. FOREMAN shakes WALT's hand.

EXT. ANNA'S DUPLEX HOME - NIGHT

The moving truck pulls into this parking lot.

INT. JOEY'S NIGHT CLUB - NIGHT

Joey and friends are still having a good time. JOEY stops a moment to look at his watch, but is interrupted by beautiful women.

EXT. JOEY'S NIGHT CLUB, ALLEYWAY - NIGHT

The moving truck pulls into the alleyway. WALT parks the truck, and SEAN is not inside. He gets out of the truck.

INT. JOEY'S NIGHT CLUB.

WALT walks over to JOEY's area. WALT carried in one duffel bag. JOEY sees WALT.

JOEY  
What the fuck took you long?

(CONTINUED)

WALT  
First time deal, had to go over  
everything.

JOEY  
What time is it?

JOEY, drunk and high, looks at his watch, but can't make it out.

WALT  
It's 4, JOE. Here, want a sample?

JOEY  
Yeah, yeah, let me see that.

JOEY motions it over. WALT give him the bag. JOEY opens it and samples it. He is giddy with delight.

JOEY  
Oh boy, Walt, my friend, we did  
good. Let's celebrate.

JOEY pours a drink for everyone, including WALT.

JOEY  
To new beginnings.

The table mutters "new beginnings", but JOEY and WALT maintain eye contact. Everyone drinks.

INT. NIGHTCLUB ROOM - MORNING

WALT wakes up in a plain room. The bed has no bed sheet, and there is an end table with an ashtray with a roach clip inside. Walt gets up and leaves the room.

INT. NIGHTCLUB UPSTAIRS HALLWAY - MORNING

WALT walks past JOEY's office.

INT. JOEY'S NIGHT CLUB, JOEY'S OFFICE - MORNING

JOEY waves at WALT.

JOEY  
Come in here, WALT.

INT. NIGHTCLUB UPSTAIRS HALLWAY - MORNING

WALT enters the office, unknowing of what to expect.

INT. JOEY'S NIGHT CLUB, JOEY'S OFFICE - MORNING

JOEY  
Have a seat, Walt.

WALT sits in front of JOEY's desk.

JOEY  
We did good, WALT. That sample you brought in is superior. This will put us at the top.

WALT  
It'll put you at the top.

JOEY  
Don't be like that, WALT. This is quickly becoming exactly the world I told you about, and you're a part of it - A huge part.

WALT  
You're right, I suppose.

JOEY  
The truck was cleared this morning and shipped out completely.

WALT  
That's good news.

JOEY  
Now, I know I was a bit intoxicated last night.

WALT  
Yeah, you were.

JOEY  
We need to finish some business.

WALT waits.

JOEY  
The little girl.

(CONTINUED)

WALT  
I told you, you ain't getting her  
back.

WALT get up from his seat and walks toward the door.

JOEY  
Who's taking care of her right now?

WALT turns back at JOEY.

WALT  
She's at a fucking day care, what  
do you care?

JOEY  
I obviously trust you, WALT, so I  
need you to trust me.

WALT  
I'm keeping the kid, that's the end  
of that.

JOEY and WALT stare at each other.

JOEY  
This is obviously going no where.  
Fine, keep the fucking kid. Right?  
I got bigger things to worry about.

WALT  
Yeah, you do.

JOEY  
So get the fuck out of here.

WALT exits the room. JOEY watches him as he leaves, then  
picks up the phone and dials.

EXT. JOEY'S NIGHT CLUB, ALLEYWAY - DAY

WALT exits out the back of the club, walks to his car, then  
gets in and drives away. A SUV parked nearby, goes in behind  
him.

INT. NIGHTCLUB UPSTAIRS - DAY

JOEY walks down a dark hall way to a door with a lock on the  
outside. He unlocks it, and walks in.

INT. MELODY'S NIGHTCLUB ROOM - DAY

JOEY comes in and locks the door behind him. MELODY sits at a vanity, wearing a loose silk robe, and not much else.

MELODY

Your guys told me about the cops  
finding Anna. You know they're  
looking for me now.

JOEY

Don't I take care of you?

MELODY

I'm tired of this life. Just let me  
go home and be with my daughter.

JOEY

Honestly, Melody, stop with the  
daughter talk. You could lose a lot  
of customers talking like that.

MELODY

It's only a matter of time, Joey,  
you know that.

MELODY looks over to JOEY.

MELODY

They've already come around,  
haven't they?

JOEY

Yeah, but you don't need to worry  
about that. The cop that got her  
works for me. Everything goes on as  
planned. You keep stay here and  
handle the high paying customers,  
I'll take care of your girl.

JOEY puts his hands on her shoulders.

JOEY

I just don't want you to disappear.  
I don't know what I'd do if I was  
never able to see you again.

MELODY

Fuck off, Joey. Don't get sweet on  
me, again. Those days are over. I'm  
only here for Anna.

JOEY kneels down next to MELODY. He talks to her ear.

(CONTINUED)

JOEY  
ANNA is fine. I got a couple of  
guys going to pick her up right  
now.

JOEY's phone rings. JOEY answers without looking at it.

WALT  
(on other end)  
You think you're gonna take her by  
force?

JOEY is silent while he listens.

WALT  
Your guys are terrible at tailing -  
they've got no stealth.

While Walt talks, we see "mini-flashbacks" of what Walt is describing.

WALT  
I figured they were after ANNA.

Mini-flashbacks.

EXT. ALLEYWAY - DAY

Part of the mini-flashback. WALT is standing behind his car, and the four guys get out of the other car. TAURUS gets out of the passenger seat.

WALT  
You lookin' for the kid?

TAURUS  
Yeah. Are you going to tell us  
where she is?

The four guys come in front of the car.

WALT  
I doubt it.

TAURUS  
Oh, you will.

[FIGHT SCENE in ALLEYWAY, MUST BE WRITTEN]

End of mini-flashback. WALT stand over the four injured guys.

(CONTINUED)

WALT

(on phone)

So that's brings us to now. It's all out in the open, Joe. If you want me to be a thorn in your side, I can be a thorn. Otherwise, just give up the mother, and give up the kidnapping business.

INT. MELODY'S NIGHTCLUB ROOM - DAY

JOEY

Ok, Walt. You're right, it's not worth it - What was I thinking. You bring the kid - I'll bring the whore. Then one of my guy's will drop you off 50 miles from here in the next city. I suggest you find a way to get further away than that, before you REALLY PISS ME OFF. You don't need to make my life fucked up just because you fucked up yours. There's a warehouse on 15th and Laurel. Meet there tonight. Ten o'clock.

JOEY hangs up. MELODY waits to her what Joey has to say.

JOEY

Pack it up, we're going to see your daughter.

EXT. SEAN'S DUPLEX HOME - DAY

WALT knocks on the door. He has a bag in one hand. SEAN opens it and WALT enters.

INT. SEAN'S DUPLEX HOME - DAY

They walk and talk through the entry hallway.

WALT

Is everything good here?

SEAN

Yeah, everything's fine, I fixed the door at Melody's, so ANNA can sleep in her own bed. But Walt, I'm worried about last night.

(CONTINUED)

WALT  
Don't worry, that's all on me.

SEAN  
But that Foreman guy, he saw me.

WALT  
He doesn't trust Joey at all.  
You're clear, don't worry.

They come to the entryway to the living room. ANNA is watching TV.

WALT  
Besides, I think it's clear that  
JOEY isn't trusting me anymore.

SEAN  
What do you mean?

Walt puts the bag on a table and opens it. The bag is filled with police weaponry. SEAN and ANNA are in the room. The TV is on in the background.

WALT  
Anna, go pack a bag, we're gonna  
meet your mom and go on a little  
vacation.

SEAN  
What's going on?

WALT  
I cut a deal for Melody.

SEAN  
What kind of deal?

WALT  
He'll reunite her with ANNA, but  
the two of them and myself gotta  
leave town.

SEAN  
Wow, that's great! (beat) Why are  
you doing all of this?

WALT  
I have my reasons.

SEAN  
Thank you, Walt.

SEAN notices the TV.

(CONTINUED)



SEAN

Hey, you're on TV.

WALT turns around to look. A video of WALT punching INTRUDER #2 is playing on television.

REPORTER ON TV

The video you are seeing was sent to us anonymously. The person in the video is a policeman by the name of Walt Rhodes, who you may remember was injured when a gang broke into his family home, killing his wife and daughter.

ANNA comes into the room with a packed bag.

WALT

Get in the car honey.

SEAN

I'll come with you.

WALT

Stay with your family.

SEAN

Melody and Anna are my family too.

WALT looks at him for a moment, then gestures.

WALT

Okay, get in the car.

SEAN exits after ANNA. WALT has both hands on the counter, leaning on it as the TV goes on.

REPORTER ON TV

If anyone knows the whereabouts of Walt Rhodes, do not approach him, as he is armed and considered dangerous - Report his location to the authorities immediately.

WALT'S phone rings. He looks at it, it's Roger. He answers.

WALT

Yeah?

INT. ROGER'S OFFICE - NIGHT (PHONE CONVO)

ROGER  
Where are you?

INT. ANNA'S DUPLEX HOME - NIGHT

WALT  
I've seen the news, Roger. I can't  
tell you that right now.

Scenes interchange between the two locations:

ROGER  
This looks bad. I had no idea you  
were like this.

WALT  
I know it looks bad. I'm sorry. But  
things are getting heavy right now.

ROGER  
How long have you been doing these  
things?

WALT thinks for a moment.

WALT  
Honestly, as long as I can  
remember.

ROGER  
You weren't like this before your  
injury, WALT. This isn't who you  
are.

WALT  
I'm finding out a lot about myself.  
I don't know who I was before,  
honestly. I'm just trying to do  
what's right now, and I know I  
can't get any help from you, so I'm  
not going to ask. After tonight,  
I'm leaving town.

ROGER  
We can straighten this out. You've  
been through a lot, we can say this  
was all just a breakdown, then we  
can start over.

(CONTINUED)

WALT  
You know Joey's behind all of this?

ROGER  
I've had my suspicions since he  
opened that club.

WALT  
I want to resolve this right, sir,  
but I can't promise that. I'm going  
to take care of this.

WALT hangs up.

INT. CAR AT WAREHOUSE - NIGHT

WALT's car pulls up to the warehouse. There are two other  
cars parked outside this warehouse - JOEY's BMW and a SUV.

WALT  
(to SEAN)  
Get a gun out of that bag. I hope  
we don't need it.

WALT and others exit the vehicle.

EXT. WAREHOUSE - NIGHT

WALT, SEAN, and ANNA exit WALT's vehicle. The warehouse is  
very dark and rusty, lit only by the street lamps. There is  
an old sign that barely makes out, "SOANDSO\* LUMBER MILL".  
WALT looks at the SUV parked. He can see the driver inside,  
and a passenger. The back windows are tinted. WALT walks  
away with SEAN and ANNA, then speaks to where people in the  
SUV wouldn't hear.

WALT  
SEAN, take Anna's hand and stay in  
the back. I'll make sure everything  
clear.

SEAN nods as he takes ANNA by the hand. WALT tosses SEAN the  
keys.

WALT  
If anything happens, get her out of  
here and take her to the police.

They enter the front of the warehouse.

(CONTINUED)

SUV DRIVER  
They're coming in.

INT. WAREHOUSE - NIGHT

WALT takes point through a dark warehouse filled with rusty metal. The bugs and mice are not shy. They make thier way to what seemed to be the open working floor of this former lumber mill. JOEY stands with 1 man, and the driver step out of the SUV and stands next to JOEY. There is one light illuminating the room hanging over head, plus the headlamps from the car. WALT approaches. He signals behind him to wait. WALT approaches JOEY.

JOEY  
(with sarcasm)  
Hey, aren't you that guy from TV?

WALT  
Where's Melody?

JOEY  
Yeah, I think it is. Can I get your autograph?

WALT  
Joey - where is she.

JOEY  
In the SUV.

WALT  
Show me.

JOEY  
You and the kid are getting in there anyway.

WALT  
...Show me.

JOEY  
Fine.

JOEY reaches behind him and opens the door. MELODY is inside, cuffed. She begins to scoot out, but is stopped by Joey. She calls out when she spots ANNA in by the wall.

MELODY  
Anna!

(CONTINUED)

ANNA

Mommy!

MELODY and WALT trade looks for a moment, then JOEY shuts the door. WALT and JOEY share a tense stare.

JOEY

So you're really willing to  
sacrifice everything we've worked  
for, for them?

WALT

I don't expect you to understand.

JOEY

Hah! I don't! This is ridiculous.  
Lucky for me, there is a waiting  
list of people to replace you.

WALT

I wouldn't want to ruin business  
for you.

JOEY

Okay, let's move this along. Bring  
me that kid.

WALT looks around the room. He notices two men hiding in the shadows to his left and right.

WALT

Hold it!

WALT puts his hand back at SEAN, motioning to stop. WALT looks from the men, to JOEY.

WALT

This ain't going down friendly, is  
it Joe?

Joey smiles and laughs a bit.

JOEY

I guess you remember more about me  
than you thought.

JOEY begins walking backwards. His two guards stand between WALT and JOEY. He spins around and walks. He speaks to his phone.

JOEY

(To the room)  
Come get the kid.

(CONTINUED)

JOEY walks around the SUV and goes out of sight. WALT attempts to go around the two bodyguards, but one of them grabs Walt by the shoulder. Walt instantly punches the bodyguard (GUARD1) in the face, then kicks the other bodyguard (GUARD2) in the stomach with a straight kick. The men in the shadows fire pistols at WALT, but WALT fires back at the muzzle fire.

WALT  
SEAN, get her out here!

SEAN leans down to ANNA.

SEAN  
Let's get out of here.

SEAN turns around to see a big guard (BIGGUARD) in the doorway of where they entered. SEAN points the gun at him, and the guard hits it as it goes off. ANNA screams when the gun fires, and the gun goes through the air and slides away. BIGGUARD looks down at his shoulder that now has a bullet wound, then back at SEAN. He yells, then takes massive swings at SEAN. SEAN evades them, purely out of luck and without skill.

WALT sees the BIGGUARD and tries to shoot him, but is out of bullets. The two guards come up behind him WALT continues to fight the two guards, while SEAN is busy with the one. BIGGUARD finally hits SEAN and SEAN is knocked back and to the ground. The outside driver and the passenger come from the shadows and take ANNA.

Meanwhile, in the car, MELODY is kicking at the windows and trying to open all of the doors. None of this is working. MELODY helplessly watches at the two men take her daughter.

WALT manages to make his way to the gun on the ground (SEAN's), then shoots BIGGUARD. WALT then aims the gun at the two guards he's fighting.

WALT  
Sean, go get ANNA.

He motions to them.

WALT  
Keys.

The driver guard tosses WALT the keys.

WALT  
Get out of here.

WALT gets into the front of the SUV and starts it as the guards run off.

EXT. WAREHOUSE - NIGHT

Meanwhile, SEAN is going after the outside driver and passenger. The two of them get back into the SUV on the outside. The other car is gone, as we can assume JOEY took it. SEAN makes it outside, then ducks immediately as the passenger of the car shoot at him in the doorway. The getaway car speeds off. Suddenly, at the intersection, we see Walt's SUV begin to pursue, narrowly missing the getaway car.

EXT. CITY STREETS - NIGHT

WALT puts down his window. He puts his arm out and begins to aim at the car. He takes one shot, aiming at the tires. MELODY chimes in.

MELODY

No, that's my daughter in there!

The chase continues. The passenger fires a few stray shots at WALT's SUV. They make a turn onto a straight road leading up to a railroad track (Think Florida next to the Popeyes, near downtown - 4 lane). Up ahead, the railroad lights are blinking, but no train yet. The rails lower as the speeds rise. The getaway car approaches the rail and narrowly misses the train. WALT slams on the brakes. The SUV comes to halt 4 feet from the passing train. WALT gets out of the car and watches as the other SUV speeds away.

WALT

FUCK!

He kicks the side of the SUV in anger. Behind him, SEAN pulls up in the other car. SEAN stops the car, then gets out.

SEAN

Walt, I couldn't stop them - They got Anna.

WALT

I know.

SEAN goes to the SUV and opens the back door. WALT is still looking through the train at the getaway car speeding off. SEAN uses a pocket knife to cut the ties on MELODY's wrists.

(CONTINUED)

SEAN  
(To Melody)  
I'm sorry I couldn't stop them.

MELODY gets out of the car and hugs SEAN.

SEAN  
I'm sorry.

MELODY is crying.

INT. ANNA'S DUPLEX HOME - NIGHT

Establishing shot should show the SUV and WALT's CAR. SEAN sits with a cup of coffee in front of him next to MELODY at the table. WALT stands at the window looking out.

MELODY  
Why are you doing this? I don't know you.

WALT  
I'm the one that found your daughter.

MELODY  
Joey said one of his guys found her. You work for Joey?

WALT  
I used to work with Joey - never for him, though he'd like to think otherwise.

MELODY  
You're a cop then, right?

WALT  
I'm not what I am right now. JOEY leaked some bad footage of me, so the police aren't too happy with me.

WALT leans over the table.

WALT  
When I found your daughter, I promised her that I'd reunite her with her mother.

(CONTINUED)



MELODY

I know the kind of people that work  
with JOEY.

WALT

I told you, I don't work for JOEY.

MELODY begins to get hysterical.

MELODY

Why did you let them get away?

SEAN

He's here to help.

MELODY

So what, you've had a change of  
heart when you found her? Because  
of you, I might never see her  
again.

WALT

He wants you, not your daughter.  
We'll get her back.

MELODY

You don't know that - He can have  
me, just get him to give me back  
Anna!

SEAN

Walt's a good guy, he's going to  
help you get her back. Trust him.

MELODY

We don't know him. Why do you trust  
him?

SEAN

Because despite our past, I think  
he's willing to trust me.

WALT looks at SEAN while SEAN looks at MELODY. WALT looks  
back at MELODY.

MELODY

Walt, I'm sorry. I know you put  
yourself on the line, and I'm not  
being considerate of that. Thank  
you.

WALT stands up straight.

(CONTINUED)

MELODY

Help me get her back. I want to get her away from all of this.

INT. JOEY'S OFFICE

JOEY sits at his desk, while ANNA sits in one of the seats. A large guard, REX, stands in the doorway, and another guard in the hall. JOEY stares at ANNA, while she sits quietly looking down. A sudden rukus is heard in the hallway. A DEALER tries to push the guards out of the way

DRUG DEALER

Move out the way! Hey Joey, you in there? Who the fuck you think I am, Tommy Lorenzo?

JOEY gets out of his chair, and pops his head out.

JOEY

What the fuck are you talking about?

DRUG DEALER

Your shipment - It's fucking fake, all of it! Here's what I think of your business!

The DRUG DEALER pulls a gun on JOEY, but the guard draws his weapon quickly and shoots him first. ANNA screams as the gunshots go off. JOEY reaches into the bag and samples the fake drugs. He is upset at the results. The camera looks at the drugs, and transitions...

INT. ANNA'S DUPLEX HOME - DAY

The camera focuses on a closet full of drugs. WALT and SEAN are looking inside.

SEAN

There's more in the attic. I didn't know where else to put it.

WALT

That's fine, just keep it all locked up.

WALT's phone rings. Walt answers.

(CONTINUED)

WALT  
Hey Joey.

INT. JOEY'S OFFICE - DAY

JOEY talks on the phone with WALT.

JOEY  
Didn't I do everything for you? Got  
you back on your feet?

INT. ANNA'S DUPLEX HOME - DAY

Continue scene switch for conversation:

WALT  
I'm starting to remember some  
things, JOEY. I think you did more  
than that.

JOEY  
I found out about your switcheroo.  
Good move. One of my classics. I've  
got a lot of people pissed at me,  
Walt.

WALT  
You would have screwed them over  
down the road.

JOEY  
No, Walt, that's not true. I know  
you have the real stuff. We can fix  
this, easy.

WALT  
Where are you?

JOEY  
You know where I am, my favorite  
hotspot. Children aren't allowed  
here, but I've made one exception.

WALT  
Give her up, Joey.

JOEY  
Kids usually bring out the worst in  
me, but this one has a certain  
charm I can't explain. It's keeping  
me from killing her over this stunt  
you pulled.

(CONTINUED)

MELODY gets out of her chair and grabs the phone.

MELODY

Give me back my daughter you son of a bitch.

JOEY

Melody, hi, I just want you and my merchandise back. You and I can go back to the way things used to be. It's been that way for years, no reason to change now.

Melody thinks a moment about the proposal.

MELODY

Fine, Joey, I'll come back to you, just bring ANNA here so she can stay with family.

JOEY

Excellent, put me on with Walt.

WALT takes the phone back.

WALT

I'm coming to pick up the girl, and I'll bring the drugs.

JOEY

No, Walt. I have a lot of nice, delicate things here, so I don't want you crashing in messing up the place. I've already sent a car over to pick up Melody and the merchandise - should be there in a moment. Once Melody and every ounce of merchandise is back here, I'll send the car back to you with the child.

WALT

How do I know it's gonna go down like that?

JOEY

You don't, just trust me Walt. We used to trust each other.

WALT

You've changed, not me.

(CONTINUED)

JOEY

No Walt, you changed - You're the one that lost the family. I tried to reach out to you, and help you. I gave you money, power.

WALT

Then you let that money and power go to your head.

JOEY

If you say so, Walt. As far as you and me are concerned, I want you to disappear after tonight. It's almost worth a shot to head to make me forget about how shitty you've treated me.

WALT

You might get your wish.

JOEY

By the way, if I don't hear from my guys within the hour, or if I get a phone call telling me you're not playing by the rules, I kill the child.

WALT

Fair enough.

WALT hangs up.

SEAN

What'd he say?

WALT

He's sending a car to pick you up Melody. You don't have to do this, we can get the police involved.

MELODY

You aren't the only cop in JOEY's pocket. You know JOEY used to be a cop too - you aren't the only one on his payroll.

WALT

Then what do you want to do?

MELODY

We just have to do what he wants. I'll work for him, as long as it

(MORE)

(CONTINUED)

MELODY (cont'd)  
keeps Anna safe. She can stay with  
SEAN.

WALT  
Okay then, it's settled.

SEAN stands up as he looks through the window. The light of  
a vehicle shine on his face and throughout the room.

MELODY  
I need to grab some things.

MELODY goes into her bedroom.

SEAN  
That was quick.

A knock at the door. WALT opens it. SEAN watches through the  
window with a rifle in hand. Four guys, FIGHTER 1-4, stand  
outside. THE JAMAICAN = Jamaican?

EXT. ANNA'S DUPLEX HOME - NIGHT

SEAN's scenes take place inside the home. The rest outside  
the front door.

FIGHTER1  
Where's the girl at?

WALT  
Bedroom, she'll be out in a sec.

THE JAMAICAN  
Are you Walt?

WALT  
Yeah, I'm Walt.

THE JAMAICAN smirks and targets Walt.

WALT  
Joey says I'm suppose to play nice  
with you guys.

THE JAMAICAN nods his head to FIGHTER3. FIGHTER3 pulls out a  
gun and points it at WALT.

THE JAMAICAN  
Yeah, you got to.

THE JAMAICAN holds up a cellphone.

(CONTINUED)

THE JAMAICAN

We make one call, and that kid is done. So, you definitely have to play nice. (beat) But we don't plan to.

FIGHTER1, the guy closest to WALT, punches WALT in the gut. WALT goes down to the ground kneeling.

THE JAMAICAN

Look at him, he's a fucking pussy.

All of the men laugh at WALT on the ground. THE JAMAICAN spits on WALT. THE JAMAICAN laughs.

THE JAMAICAN

I think I'll go ahead and make that phone call - we're planning to kill you and fuck the whore anyway.

THE JAMAICAN flips open his phone. WALT sweep THE JAMAICAN's feet from under him. THE JAMAICAN drops the phone into the grass as he goes to the ground. FIGHTER3 aims his pistol at WALT. The glass in the house shatters as SEAN shoots the rifle through the window to shoot FIGHTER3. FIGHTER3 leaps from the ground, then falls down dead.

INT. MELODY'S ROOM (HOME) - NIGHT

MELODY hears the gunshot as she is packing, then screams.

EXT. ANNA'S DUPLEX HOME - NIGHT

WALT gets up and fights off FIGHTER1 and FIGHTER4. They put up a light fight. SEAN wants to shoot them, but can't get a clear shot, he can see THE JAMAICAN going for the phone.

SEAN

He's going for the phone!

WALT knocks out FIGHTER1, then kicks FIGHTER4 away from himself. SEAN shoots FIGHTER4 as he stumbles open to a clear shot. THE JAMAICAN grabs the phone and flips it open. WALT approaches THE JAMAICAN and creates a shadow over THE JAMAICAN. THE JAMAICAN turn around in time to grab WALT's foot that was coming down on him. He pushes it away, then gets up off the ground. WALT gets up at the same time. SEAN attempts to take a shot, but the rifle is out of ammo.

(CONTINUED)

SEAN

Two shots? It only has two shots?!

SEAN goes into the bag looking for ammo. Meanwhile, WALT and THE JAMAICAN are now standing.

THE JAMAICAN

You ain't getting this phone from me.

THE JAMAICAN opens the cellphone. WALT punches him and closes it with his other hand. This fight continues with THE JAMAICAN opening the phone, and WALT hitting it closed (think like a Jackie Chan fight with a gimmick, except focus on the gimmick is fitting to the rest of the movie). THE JAMAICAN has a firm grip on the phone.

SEAN continues to look for the ammo, but finds a handgun instead. He shrugs and takes it. SEAN goes back to the window and aims for THE JAMAICAN. WALT and THE JAMAICAN continue to fight in the same fashion, then suddenly, SEAN fires a bullet that goes through the middle of the cellphone and through THE JAMAICAN's hand. WALT happened to be barely missed by this shot. WALT looks back at SEAN for a short moment, then turns back and punches THE JAMAICAN in the face while he is screaming about his hand.

SEAN

I was aiming for his head!

FIGHTER1 gets up after hearing the gunshots. SEAN sees him and begins firing at him poorly. He runs out of bullet after 4 shots.

SEAN

Again?!

FIGHTER1 manages to get in the SUV and speeds off. WALT chases for a short moment, then realizes he won't catch him. WALT runs back inside.

INT. ANNA'S DUPLEX HOME - NIGHT

WALT runs into the house. He goes into the bag and grabs another handgun.

SEAN

You really need to reload these guns.

(CONTINUED)



WALT  
Get your car, meet me up front.

SEAN nods and dashes to the back door.

WALT  
(shout)  
MELODY!

MELODY opens her bedroom door at the same time WALT approaches it. As he talks, he hands her the handgun.

WALT  
Stay inside there, lock this door.  
Don't open it til you hear one of  
our voices, okay?

MELODY nods.

WALT  
And here - these are the keys to  
that SUV. If you have to leave, run  
straight for the car, got it?

MELODY  
Okay.

WALT dashes down the hall.

MELODY  
Walt!

WALT turns around.

MELODY  
Bring her back.

WALT turns back around and runs out the front door.

EXT. ANNA'S DUPLEX HOME - NIGHT

SEAN pulls up in the car just in time for WALT to hop in.  
They speed off after the speeding SUV.

INT. SEAN'S CAR

SEAN and WALT speed through city streets to catch up with  
the SUV. They are still much too far away.

(CONTINUED)

SEAN  
I don't see him! Where did he go?

WALT  
Head for [Joey's Club Name].

Soundtrack note: This begins the beat without a melody.

INT. MELODY'S ROOM (HOME) - NIGHT

MELODY locks the door and closes the curtains. The room goes dark except for a dim 15-watt lamp.

EXT. CITY STREETS - NIGHT

Chase: SEAN's car finally sees the speeding SUV.

INT. SUV - NIGHT

FIGHTER1 looks in his rear view mirror and sees headlights approaching him.

INT. MELODY'S ROOM (HOME) - NIGHT

Melody collapses to her knees and puts her head in her hands. She pulls her head away from her hands and takes a deep breath.

EXT. CITY STREETS - NIGHT

SEAN's CAR pulls up to the back of the SUV.

INT. SUV - NIGHT

Looks back at the SEAN and WALT. With the window down, he puts sticks a gun out the window and begins to shoot at SEAN's car. As he shoots, he swerves the large SUV in their direction, forcing SEAN to back off a bit.

INT. MELODY'S ROOM (HOME) - NIGHT

A gleam from Melody's violin shines, and her hand crosses it as she picks up the violin and bow. Current soundtrack stops just before she plays. She strikes a note, then another. The music increases intensity, with a urban/violin beat flowing over the car chase scene. (Think 5th Element)

INT. NIGHTCLUB ROOM - NIGHT

ANNA sits on the floor of a bare room. There is a bed with no bedsheets, and a night stand with a lamp and ashtray on it. She gazes around the room, focuses on something, then gets up.

EXT. CITY STREETS - NIGHT

As the SUV drivers stops shooting, SEAN sees a chance on a big left turn to get beside the large SUV.

INT. MELODY'S ROOM (HOME) - NIGHT

MELODY continues to play, raising intensity.

INT. NIGHTCLUB ROOM - NIGHT

ANNA uses a roach clip she finds on the night stand to grab the screws on the large air conditioning vent. She begins to unscrew them.

EXT. CITY STREETS - NIGHT

SEAN drives in the inside of the turn. WALT recognizes this opportunity. He uses the extra inertia to leap from SEAN's car to the SUV. The leap goes into slow motion, then back to real time.

SEAN  
What are you doing?!

WALT leaps successfully and hooks his arm on the inside of the SUV. The driver of the SUV is shocked, and opens the door. WALT goes with the door, then grabs SEAN's open door to balance.

EXT. JOEY'S NIGHT CLUB - NIGHT

A shot from the front of the club shows that we can see the car chase coming closer to the club.

EXT. CITY STREETS - NIGHT

He pushes off SEAN's open door and raises his legs to kick the SUV driver into the passenger seat. WALT releases the SUV door as SEAN slows down. The SUV veers toward the club and crashes into the front of the building (Alternate take: crashes into JOEY's car parked in the front, totaling both). Either way, a big crash is heard. As the car crashes, the music comes to a big finish. Cuts between all the characters occurs. The SUV's engine catches fire.

INT. NIGHTCLUB ROOM - NIGHT

ANNA scoots in backwards, but can't go much further than that. She closes the vent up in front of her.

INT. MELODY'S ROOM (HOME) - NIGHT

MELODY is breathing heavy as she finishes the song. You can see her method to distract herself has failed to work. She puts the violin and bow on the bed, then takes the SUV keys from the tabletop.

INT. JOEY'S NIGHT CLUB, JOEY'S OFFICE - NIGHT

JOEY is chatting with a group of select friends, then the crash is heard. He gets out of his chair and looks out the front window.

JOEY  
Motherfucker.

JOEY turns back to his desk, opens the top drawer and pull out a silver pistol. His friends gasp as the sight, but he leaves the room without acknowledging their reactions.

INT. NIGHTCLUB ROOM - NIGHT

ANNA is tucked in just behind the vent. The door flies open as JOEY enters the room. He takes a look around the room. He gets down on the floor to look under the bed. ANNA'S ROOM GUARD in the hallway looks in from the hallway.

ANNA'S ROOM GUARD  
Where'd she go?

JOEY  
That's what I was wondering - Where the fuck is she?!

(CONTINUED)

ANNA holds he breath as JOEY looks around the room.

JOEY

FUCK!

JOEY storms out the room and pushes the guard out of the way. ANNA sees the room has been left open.

EXT. JOEY'S NIGHT CLUB - NIGHT

The fire from the SUV begins to illuminate the front of the building. Patrons from inside begin to run out in their flashy outfits while screaming. The two guards at the door, keep people moving out of the building. One of the guards looks past the fire to see WALT walking up to the building. The fire illuminates him, and he truly emulates a pheonix arising from the ashes. The guard gets the other guards attention, and they approach him as he gets closer. They both put on brass knuckles. WALT quickly takes them out, and takes the brass knuckles from them before they hit the ground. [WRITE IN ACTION]. WALT turns around to SEAN. SEAN is standing in the door of the car looking over the top at WALT.

WALT

Go be with Melody. I'll be there soon.

SEAN nods, then gets back in the car. He speeds off. WALT walks into the club.

INT. ROGER'S OFFICE - NIGHT

ROGER sits in his office, listening to the police radio. He hears the name of JOEY's club, then gets up from his desk.

EXT. JOEY'S NIGHT CLUB - NIGHT

The SUV fire roars as it begins to burn the club's facade.

INT. JOEY'S NIGHT CLUB - NIGHT

A handful of patrons are still clearing out of the building, being ushered out by guards. WALT puts on the brass knuckles as he walks further in. The guards spot him and attack. Two attack [FIGHT SCENE]. Four more guards move in to subdue WALT. WALT raises his fists, which both have the brass knuckles. The guards grab bottles from the bar and use them as weapons, one in each hand. WALT deflects the bottle swing

(CONTINUED)

by punching the bottles. The bottles completely shatter from every punch, with glass falling upon the hard floor. After taking out the first three guards, the fourth one tries to throw the bottle at WALT's face, but WALT deflects it with a wide hook. The glass shatters. WALT continues to approach him. The guard raises his arm to throw another, but WALT grabs the guard's wrist. The guard panics, and swings at WALT with his left fist. WALT blocks it with his arm, takes the bottle with his other hand, and swings it across the head of the guard. The guard collapses to the ground. A overhead shot shows multiple guards on the ground, with the ground covered in shattered glass gleaming from the club lights. WALT walks back through them, with the sound of crunching glass under his feet.

EXT. JOEY'S NIGHT CLUB - NIGHT

A fire truck and three police cars arrive on the scene. ROGER steps out of his police car and looks at the nightclub.

EXT. ANNA'S DUPLEX HOME - NIGHT

SEAN pulls into the lot of the duplex as MELODY is getting into the SUV. He pulls his car in front of it.

MELODY

What the hell are doing?

SEAN

You gotta stay here, you can't leave.

MELODY

My daughter needs me Sean.

SEAN

But Walt said you have to stay.

MELODY

Walt doesn't know me that well.

SEAN stands in front of the car, speechless.

MELODY

You can get in, or get out of the way - but you're not stopping me.

SEAN makes a quick decision and gets into the SUV.

INT. JOEY'S NIGHT CLUB, UPSTAIRS - NIGHT

WALT makes his way up the stairs. It seems vacant. He makes his way past the rooms. WALT begins to call out.

WALT

ANNA!

INT. NIGHTCLUB ROOM - NIGHT

ANNA faintly hears WALT's call getting closer. She pushes out the vent cover then shimmies out of the vent. She runs out of the room.

INT. NIGHTCLUB UPSTAIRS HALLWAY - NEAR ANNA

ANNA follows Walt's voice.

ANNA

Walt!

She rounds a corner and runs into the door guard. He grabs her. She screams and squirms.

INT. NIGHTCLUB UPSTAIRS HALLWAY - NEAR WALT

WALT hears ANNA call for him. He moves down the hallway quicker. He hears the scream. WALT turns around a corner. The guard shoots down the hallway. WALT is struck in the left shoulder by a bullet. Walt dives into the room where ANNA was held to take cover. He holds his shoulder, then looks down the hallway. The door that says roof access is closing shut. WALT gets off the ground, then runs down the hallway.

INT. ROOF ACCESS STAIRWAY - NIGHT

The roof access hallway is a long stairway about the length of two floors (think upstairs of Chimes near LSU). WALT, at the bottom, sees the guard hand ANNA and his gun to someone else behind the door. The guard sees JOEY and begins to march down the stairs to meet him [FIGHT ON STAIRS].

EXT. JOEY'S NIGHT CLUB - NIGHT

MELODY and SEAN arrive to the nightclub. The firefighters are fighting the fire from taking over the building. MELODY and SEAN stop the SUV in front of the building, then run out. The light amount of police on the scene are looking at the fire, and don't notice Melody or Sean run in til they make it to the door then inside the building.

ROGER

Hey, you can't go in there!

ROGER runs after them, and signals two police officers to come along.

INT. ROOF ACCESS HALLWAY

FIGHT ON STAIRS continues, then ends. WALT, damaged from the fight, continues on to the rooftop.

EXT. JOEY'S NIGHTCLUB ROOFTOP - NIGHT

JOEY looks down at the carnage and the police and firetrucks outside his club. WALT comes up behind him. He's got Anna near the ledge in front of him, and a gun in the other hand.

WALT

Hey Joey.

JOEY

My kingdom is burning, WALT.

WALT

It didn't have to be this way. You made a living wronging a lot of people, JOEY - including me.

JOEY turns around holding ANNA's wrist tightly.

JOEY

What happened with your family wasn't what I had intended.

WALT

You screwed over Lorenzo and didn't even warn me about it. I had no fucking clue what he was talking about. We were doing fine ignoring the pimps and small timers and collecting our share. But you wanted more.

(CONTINUED)



JOEY

I can't take it back Walt. What's done is done. Just like what's happening downstairs, and what's going on in with what's left of my business. All that matters now, for us, is what we do next.

WALT

Neither of us want to see that girl hurt, so why do you let her go.

JOEY

I don't care what happens to her! But the second I let her go, either to you, or (beat) down there, then I got nothing left. Right now though, I got the upper hand.

WALT

You see the cops down there, Joe - they're gonna do whatever it takes to get that girl from you, and that's gonna make everything a whole hell of a lot worse.

JOEY

I was a cop too, Walt, longer than you. My rap sheet will be just as bad with or without kidnapping on it.

MELODY and SEAN come out onto the rooftop. WALT raises the gun to them.

MELODY

ANNA!

ROGER and the police officers come out with weapons drawn. JOEY lowers his weapon and puts it on ANNA. ROGER and the officers take their attention off of MELODY and onto JOEY.

MELODY

NO!

Melody begins to lunge toward her child.

JOEY

Keep her back! Everyone stay back!

SEAN holds Melody back. WALT continues to inch forward while JOEY looks at all the new people on the rooftop.

(CONTINUED)

ROGER

What have you gotten into, JOEY?

JOEY focuses his look on Walt.

JOEY

I've done some bad stuff Rog. See, me and WALT here, we're bad seeds. It's in our nature to step on anyone to get to the next level. We do anything it takes.

ROGER

It's time to let the girl go, JOEY. This place is falling apart.

JOEY

Why'd you step on me, Walt? Cause of that shit with your family? I did everything I could for you, to help you get past it the best way I knew how. This life makes me forget that I don't have a family. I don't need a fucking family. But then you fuck my life up for this girl you don't even know?

JOEY puts the gun further into ANNA's neck.

MELODY

No, JOEY! She's your daughter, Joey.

JOEY

What?

MELODY

Please don't hurt her, she is your daughter.

JOEY looks down at ANNA, and ANNA looks up at JOEY.

JOEY

Ah, fuck. FUCK!

WALT

What's going on, Joey?

JOEY

This changes everything. FUCK.

JOEY getting jittery and begins to babble.

(CONTINUED)

JOEY

I can't go to jail, former cop with  
all the low lifes he put in  
there...

WALT

Joey...

JOEY

My business is ruined, and I've got  
my daughter, right here...

WALT

Joey.

JOEY recollects himself.

JOEY

Fine, you take her.

JOEY picks her up and throws her WALT. WALT goes to catch her and sees JOEY raises his gun up. JOEY's eyes are fixed on ANNA. As WALT catches ANNA, he spins around to protect her from the shot. JOEY gets a shot off. As he does, ROGER and the police officers open fire on JOEY and he falls from the building and he is littered with bullets. WALT's face reacts as the bullet JOEY fired enters his heart through his back. He gently puts ANNA down, then falls to a knee with his head down. Roger calls to his officers.

ROGER

Call a medic up here!

One of the officers voices to his radio. WALT slowly raises his head to look at ANNA, but instead sees his daughter, Sarah. Next to Sarah is his wife, Leah. He looks up at her, then back down to SARAH. He smiles. He falls to his back. ANNA bends down and holds his hand, while SEAN and MELODY bend down with him.

MELODY

Hang on, WALT, stay with me.

WALT

I remember everything now. I  
remember my wife, my daughter -  
every moment. I can't stay. They  
need me.

ANNA

Thank you saving me, Walt.

WALT smiles, then rests his head back, dies.

EXT. JOEY'S NIGHT CLUB - NIGHT

Establishing shot to end.

ROLL CREDITS.